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Overture in C (Trumpet Overture), composed in the year 1826, by F. MENDELSSOHN BARTHOLDY. (Novello, Ewer and Co.)

WE have here another valuable addition to the published works of Mendelssohn—one, however, which had previously been made known by two or three performances (widely apart) by the Philharmonic Society, and recently at the Crystal Palace and Mr. Barnby's Concert. There is nothing more irrational or unjust than to depreciate one work by comparison with another of totally different character and purpose. The overture here presented, like the other concert overtures of the composer, has its own distinctive individuality, and abounds in traits of brilliant genius and splendid orchestral effects, wrought with the unmistakable hand of a great master. That the composition would have been re-touched, had Mendelssohn lived, is more than probable; but as we know that, with a severe fastidiousness of self-judgment, he would have applied this process to some works which have long been accepted as finished masterpieces, we must not, in dealing with existing realities, attach too much importance to this well-known characteristic of high genius to soar after the ideal unattainable. As already said, the "Trumpet Overture" is a work full of genius and beauty, based on a feature as bold and striking as it is yet simple and unartificial. The three reiterated minims of the key-note, followed by its major third, given out by the brass instruments, including the penetrating tones of the "open" notes of trumpets and horns, is one of the simplest and most obvious passages for such instruments—yet on this slight hint has Mendelssohn, with the power of true genius, raised a superstructure of great force and beauty. The opening with the subject referred to, followed by the series of ascending chords for the stringed instruments *tremolando*, changing to the chord of the four-two, retaining the pedal bass—with the magical and brilliant effect of the sudden creation of a new key (A major) on the dominant formed by the E of the "trumpet" passage—the animation of what may be considered the principal *motivo* for the violins, the melodious beauty of the episode in its first appearance in G, and its recurrence in the key of the overture, the picturesque contrast afforded by the frequent re-appearance of the special "trumpet" passage, and the magnificent climax with which the work is brought to a close—constitute a continuous series of beauties and original effects such as should delight and content all who can appreciate musical art and genius. If there be any point where it might be imagined the composer would have exercised revision, it is in the fugal, or rather imitative writing, near the middle of the piece. The publication of this work, carefully arranged for the pianoforte (solo and duet) by Herr Rietz, who has so skillfully adapted various other posthumous works of Mendelssohn, will gladden the many pianists who delight in reviving at home the impressions derived from orchestral performance in the concert-room.

Domestic Life: Twelve Duets for the Pianoforte. J. MOSCHELES. Op. 140. (Novello, Ewer and Co.)

WE have here a series of characteristic pieces, "Dedicated to his grandchildren," by a veteran composer whose name will always be honourably associated with the history of pianoforte music and the development of the pianist's art. It is now nearly half a century since Mr. Moscheles settled in London; and by his various performances, especially of the pianoforte works of Beethoven, led the way towards that general appreciation of what is great in the art which is still happily progressing. Many of Mr. Moscheles' compositions, especially his Concertos and his Studies will, for their own merits, as well as for their influence on the development of the mechanism of pianoforte playing, associate their composer's name with that of Cramer, Hummel, and Kalkbrenner in the history of the art. Since Mr. Moscheles' removal to Leipzig, as Principal of the Conservatoire there, his activity has been as unremitting as in his earlier days; and we have here the most recent results of thought and

skill as fresh as those which distinguished their author's career when among us. The duets now referred to are worthy to rank with those charming pieces—the "Zwölf Clavierstücke für grosse und kleine kinder" of Robert Schumann. In both instances a distinctive title is given to each piece, pointing to the characteristic which it is intended to illustrate. No. 1, "Brother and Sister," has the tranquil flow of pure feeling. No. 2, "Affection," although less developed, is full of calm expression. No. 3, "Altercation," an interruption to this equanimity, is a capital musical illustration of such occasional wrangle as will sometimes occur "in the best regulated families." This piece is worthy to pair with its author's study, "Contradiction," No. 3, in his Op. 95. No. 4, "Grandfather's Dance," is full of quaint character, with a certain formal yet genial grace, such as one might suppose a venerable gentleman to exhibit when disporting with his grandchildren at some juvenile festivity. No. 5, "Elegy," is a beautiful piece of *cantabile* writing in which the *secondo* part is of equal importance with the *primo*. No. 6, "A Fugal Waltz," is an admirable example of the power of a master to turn science to the most popular uses. As a Faraday could make the wonders of chemistry intelligible to a young audience, we have here the learned form of the fugue popularised in what is generally considered as a frivolous form—that of the waltz. The subject of a capital dance piece, in three-four time, is changed to six-eight, and converted into a fugue, with great vigour and variety of treatment; reverting, as a close, to the waltz *tempo* and style. No. 7, "The Harper's Ballad," just such a strain, with a mixed rhythm, as one might imagine to proceed from a bard of old, has much quaint beauty. No. 8, "Grandmother at her spinning-wheel," is a simple melody accompanied by a meandering under-current of triplet passages, suggestive of incessant motion. No. 9, "Soldier's Life," has the true martial tone in its commencement, leading up to an animated quick step movement. No. 10, "Serenade," is a graceful piece, of barcarolle character, well contrasted by No. 11, a spirited "Quick Step." No. 12 is a "Tarantella," full of true southern impetuosity; very characteristic in that aspect alone, and possessing the additional feature of being written throughout as a "canon in the octave:" a form even more difficult to bend to such purposes than that of the fugue. As in the waltz previously referred to, this tarantella is wrought with great power and continuity, forming a worthy and important climax to a collection of four-hand pieces that will interest performers and hearers, and must prove invaluable for the purposes of tuition.

Hanover Square; a Magazine of new Copyright Music.
Edited by LINDSAY SLOPER. (ASHDOWN and PARRY.)

TITLES for monthly magazines, at first personal, as "Blackwood's," "Fraser's," "Macmillan's," &c., have latterly become local, as "The Cornhill," "Temple Bar," "The Broadway," &c. Following the example of the last-named class, Messrs. Ashdown and Parry have started a new magazine of music named after the locality of their well-known publishing house, well printed, and issued at the low price of one shilling each part. Number one, for November, commences with a pianoforte solo, entitled "Dreams and Joys," by Mr. Benedict; called a "Sketch," but far more important in treatment and development than such a title implies. That it is well written for the instrument is needless to say of a production of an accomplished pianist and pupil of Weber. The several phases of feeling which may be supposed to make up the "mingled yarn" of human experience, are illustrated in alternate movements of calm and agitated character—this amply developed "Sketch" closing with a chorale which is happily treated both in simple and florid style. The other pianoforte piece in the November number is of a lighter character. "Bright Hours," by Sydney Smith, is reflective of ball-room animation; pleasant partners *in præsenti* and champagne supper *in prospectu*.